

January 29, 2010
7:30pm
Trinity Episcopal Cathedral

La Ronde des Lutins

Antonio Bazzini (1818-1897)
arr. Joshua Gardner

Stefanie Harger Gardner, clarinet
Evan Paul, piano

Double Life

Eric Mandat (b. 1957)

Double Life
Deep Thoughts
To be Continued...

Stefanie Harger Gardner, clarinets

Concert Piece No. 2 Op. 114

Felix Mendelssohn (1809-1847)

Presto
Andante
Allegretto

Stefanie Harger Gardner, clarinet
Joshua Gardner, clarinet
Evan Paul, piano

Intermission

Sonata for clarinet and piano

Francis Poulenc (1899-1963)

Stefanie Harger Gardner, clarinet
Evan Paul, piano

Peg and Hole Collide

Eric Mandat (b. 1957)

Joshua Gardner, Eb clarinet
Stefanie Gardner, Bb clarinet
Michele Von Haugg, Bb clarinet
Matt Miracle, bass clarinet



Antonio Joseph Bazzini (March 11, 1818 – February 10, 1897) was an Italian violinist, composer, and teacher. However, his success as a composer was far exceeded by his reputation as one of the finest concert violinists of the nineteenth century. In 1836, the violin virtuosi, Niccolò Paganini encouraged Bazzini to begin his concert career, and Bazzini quickly became one of the most highly regarded artists of his time. From 1841 to 1845, he lived in Germany, where he was much admired by Schumann both as a composer and a violinist, as well as by Mendelssohn (Bazzini premiered the first private performance of his Violin Concerto). Bazzini's active career also led him to Denmark, Naples, Palermo, Spain, Paris, and the Netherlands.

La Ronde des Lutins was originally written for violin and piano.



Eric P. Mandat (born 1957) is a leading composer and performer of contemporary clarinet music and teaches at Southern Illinois University Carbondale. In his performances and compositions, Mandat explores the versatility of the clarinet through extended techniques such as multiphonics, microtones, and many experimental clarinet sounds.

Double Life (2008) is dedicated to William O. Smith, and pays tribute to his "double life" as a jazz musician and composer of modern music. The first movement requires the performer to play two clarinets at once; the B-flat clarinet represents the jazz career of Smith, while the A clarinet represents his contemporary classical career. The second movement is written for clarinet with PVC pipe extension, permitting unique vibrato and three additional low notes to be played by covering holes with the legs. The last movement flies by and quotes *Blue Rondo à la Turk* in microtones, a jazz standard by Dave Brubeck, with whom Smith frequently toured.

Peg and Hole Collide (2006) "Opposing forces congregate in the same place, with each instrument holding firm to its voice; a unified collective statement emerges despite stubborn individualities." –Eric Mandat



Jakob Ludwig Felix Mendelssohn Bartholdy (February 3, 1809 – November 4, 1847) was a German composer, pianist, organist, and conductor of the early Romantic period. Mendelssohn was born into a notable Jewish family (the grandson of the philosopher Moses Mendelssohn) and later converted to Lutheranism. He was recognized early as a musical prodigy, but Mendelssohn's parents did not encourage him to follow a musical career until it became clear that he was seriously dedicated to it. Mendelssohn's works includes symphonies, concerti, oratorios, piano pieces, and chamber music.

Concert Piece No. 2 was originally written for clarinet, basset horn, and piano and was later transcribed for two clarinets and piano by Carl Baermann.



Francis Jean Marcel Poulenc (January 7, 1899 – January 30, 1963) was a French composer and a member of the French composers Les Six. He composed music in all major genres, including art song, chamber music, oratorio, opera, ballet music, and orchestral music.

Benny Goodman was intended to premiere his Sonata for clarinet and piano with the composer accompanying. Unfortunately, Poulenc died suddenly of a heart attack in January 1963 before it was published, and an editor was hired to supply missing dynamics and articulations, and determine the identity of a few notes. The premiere was given at Carnegie Hall by Benny Goodman and Leonard Bernstein on April 10, 1963.

Special thanks to Dr. Robert Spring for an incredible six years of teaching, mentoring, and encouragement (and for introducing me to Josh!). You are an amazing performer, teacher, and friend.